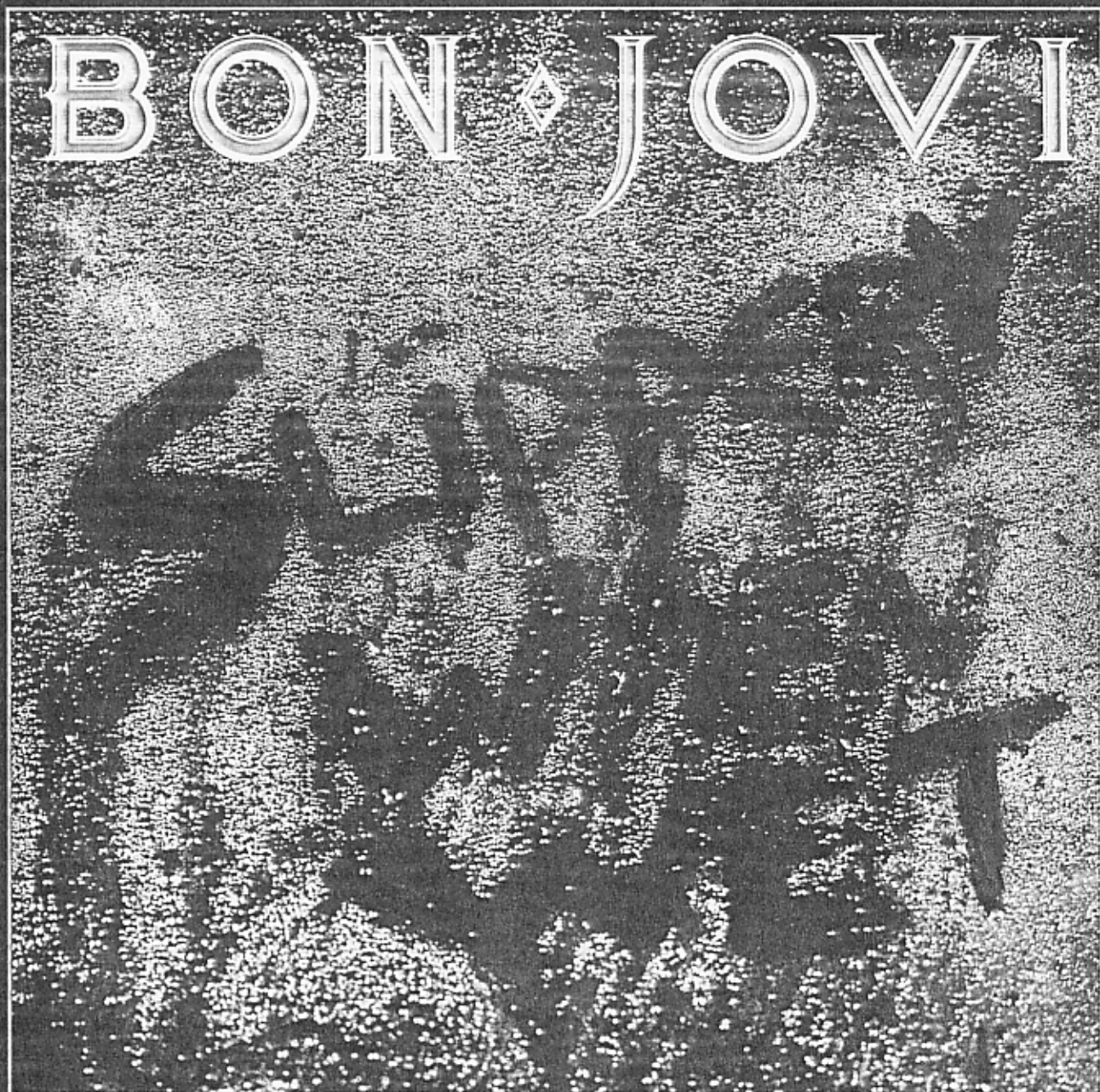




BON JOVI

ACCURATE TRANSCRIPTIONS
OF NOTES AND TABLATURE
Transcribed by
JIM QUINN

Slippery When Wet



BON JOVI

Slippery When Wet

CONTENTS

54 I'd Die For You

4 Let It Rock

16 Livin' On A Prayer

61 Never Say Goodbye

41 Raise Your Hands

22 Social Disease

32 Wanted Dead Or Alive

68 Wild In The Streets

49 Without Love

10 You Give Love A Bad Name

77 NOTATION LEGEND

Let It Rock

Words and Music by Jon Bon Jovi and Richie Sambora

Tune 6th string to D.

Intro

Moderate Driving Rock ♩ = 98

23

Keyboard intro

Guitar 1

w/volume knob

D5 Dsus4 D

Wo, _____

T
A
B

7 5

9 7 7 (7)

Csus/D C/D

Csus/D C/D

1. G5 F5 D5

wo. _____

- 1

dip w/bar - 1

w/bar

- 1/2

w/bar - 1/2

6 5 (5) (5)

6 5 5 (5)

3 3 5 3 0

2. G5 F5 D5

Verse

1. The week-end comes to this town
go down to the Broad-way where

2 3

5 3 0

5 3 0

5 3 0

sev - en days too soon,
ev - 'ry - bod - y goes,

for the
to

P.H. 
P.H. 

Sounding pitch; D


ones who have to make up what we break up of their rules.
get up on their rock - ing horse and blast that ra - di - o.

Csus2 D5/A

Pre-chorus

G C5 G

Well, I saw cap - tain Kidd on Sun - set tell his boys they're in com - mand, while
Well, I saw Rox - ie on the ta - ble, her girl - friend down be - low, they'll

17  1/2

A5 D/F# A5 D/F# G C5

Chi - no danced a tan - go with a broom - stick in his hand. He said: "It's
give it up to the King of Swing be - fore it's time to go. "It's al - right, (al - right) if you

G

A5

D/F#

A5

have a good time. _ It's al - right, (al - right) if you want _ to cross _ that line, _ (to)

Chorus

Dsus4

D

Csus/D

C

break on through _ to the oth-er side." Let it rock, _ let it rock, let _ it go, _ let it go.

P.S.

dip w/bar
- 1

w/bar

- 1

P

Csus/D

C/D

G5

F5

D5

1.
Dsus4

D

You can't stop a fire _ burn - ing out of con - trol. _ Let it rock, _ let it go,

let _ it go, _ with the night _ you're on _ the loose. _ Uhh! Got-ta let it rock.

dip w/bar
- 1

w/bar

- 1

P

Dsus4 D C/susD C/D C/susD C/D G5 F5 D5

Wo, _____ wo, _____ 2. We

2., 3. Dsus4 D C/susD C/D C/susD C/D

Let it rock, _ let it go, let _ it go, _ you can't stop a fire _ burn - ing
 with the night you're on _ the loose, say,

(Rhy. Fig. 1)

G5 F5 D5 To Coda ♪ Dsus4 D C/susD C/D

out of con - trol. _ Let it rock, let it rock, _ let it go, let _ it go, _
 ev - 'ry - bod - y sing!

Solo

Guitar 1 plays Rhy. Fig. 1 (4 times)

(Vocals out) G5 F5 D5

G5

G

with the night _ your on _ the loose. _____

Got-ta let it rock.

N.H. 8va.

loco

N.H.

N.H.

slowly dive w/bar

Guitar 2

rapidly shake w/bar

N.H.

Csus/D C/D

Csus/D

C/D

P

2

0

12

10

13

10

13

15

20

13

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

10

13

15

20

You Give Love A Bad Name

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock Beat ♩ = 126

tacet



bad _____ name.

(vocals out) C5 A♭5 C5 B♭5 C5

bad _____ name.

Guitar 1

Guitar 2 (doubled by harmonizer
one octave higher)

full

full

A♭5

B♭5

E♭5

C5

A♭5

C5

full

full

full

B \flat 5 C5 A \flat 5 B \flat 5

(Guitar 2 out)

full

full

N.C. (Cm)

Rhy. fig. 1

P.M.

P.M.

Verse

Guitar 1 continues Rhy. fig. 1 for 8 bars

N.C. (Cm)

1. An an - gel's smile _____ is what you sell. You

2. You paint your smile _____ on your lips,

dip bar

dive bar

(Replaces original riff 2nd time.)

Fill 1

dip bar

T

A

B

prom - ised me heav - en, then put me through hell. Chains of love got a
 blood - red nails on your fin - ger - tips. A school boy's dream, you
 hold on me. When pas - sion's a pris - on, you can't break free.
 act so shy. Your ver - y first kiss was your first kiss good - bye.

Pre - chorus

Wo, you're a load - ed gun. Yeah.

Guitar 1

slowly dive w/bar

Oh, there's no - where to run.

Guitar 2

P.H. w/bar

sounding pitch: D

Chorus

No one can save me, the dam - age is done. Shot through the heart and

P.H. w/bar

sounding pitch: C F A C D G B

B \flat 5 C5 A \flat 5 B \flat 5 E \flat 5 C5

you're to ____ blame. You give love ____ a bad name, bad name. I

A \flat 5 C5 B \flat 5 C5 A \flat 5 B \flat 5

play my part, ' ____ and you play your ____ game. You give love ____ a

E \flat 5 C5 A \flat 5 B \flat 5 1.

bad name, bad name. And you give love ____ a

2. Solo C5 A \flat 5 C5

bad name.

Guitar 1

Guitar 2 (with harmonizer)

N.H. slowly dive w/bar

B \flat 5

C5

A \flat 5

C5

B \flat 5

C5

continue
diving w/bar

shake w/bar

(5)

8

8

5

7

7

0

0

10

10

12

12

15

15

17

17

3

5

5

6

6

0

0

10

10

13

13

15

15

A \flat 5

C5

B \flat 5

C5

A \flat 5

loco

(approx.)

T

T

T

w/bar
scoop

full

full

full

G5

Chorus

Tacet

Oh,

Shor through the heart ___ and

dive bar -1

you're to ___ blame.

You give love ___ a bad name.

I play my part ___ and you

play your ___ game.

You give

love ___

a

bad ___ name,

bad ___ name.

C5 A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

Shot through the heart __ and you're to __ blame. You give love ____ a bad name, bad name. I

The first system of the musical score. The vocal line is in G minor (three flats) and 4/4 time. It features a series of chords: C5, A♭5, C5, B♭5, C5, A♭5, B♭5, E♭5, and C5. The lyrics are "Shot through the heart __ and you're to __ blame. You give love ____ a bad name, bad name. I". The guitar line consists of a single staff with fret numbers: 5, 6, 10, 8, 6, 5, 6, 8, 6, 5, 8, 5.

A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

play my part, __ and you play you're _ game. You give love ____ a bad name, bad name.

The second system of the musical score. The vocal line continues with the lyrics "play my part, __ and you play you're _ game. You give love ____ a bad name, bad name." The guitar line continues with fret numbers: 5, 6, 10, 8, 6, 5, 6, 8, 6, 5, 8, 5.

A♭5 B♭5 E♭5 C5 A♭5 B♭5 E♭5 C5 *Repeat and fade*

You give love. ____ You give love. ____ Bad name.
(Wo ____ wo. ____ Wo ____ wo, ____

The third system of the musical score. The vocal line features a repeat and fade section. The lyrics are "You give love. ____ You give love. ____ Bad name." and "(Wo ____ wo. ____ Wo ____ wo, ____". The guitar line continues with fret numbers: 6, 8, 5, 6, 8, 5, 6, 8, 5, 6, 8, 5.

Guitar 2

full full full full

The fourth system of the musical score, labeled "Guitar 2". It features a guitar line with fret numbers: 10, 10, 8, 10, (10), 8, 10, 8, 10, 10, 10, 8, 10, (10), 8, 10. There are wavy lines above the staff, and the word "full" is written above the fret numbers.

Livin' On A Prayer

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock Beat ♩ = 122

N.C.

Em (keyboard chords under guitar riff)

6

keyboard intro fades in

T
A
B

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

* note: bass part adapted for guitar

C/E

D/E

Em

Guitar 1 enters (with talk box and distortion)

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E

D/E

Em

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E

D/E

Spoken: Once upon a time,

not so long

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

Em ago...

Verse

Em7 (N.C.)

1. Tom - my used to work on the docks. _____
2. Tom - my's got his six string in hock. _____

Un - ion's been on strike, he's
Now he's hold - ing in what he

play Rhythm Fig. 1 here
during 2nd. verse

C5 D5

down on his luck, it's tough, so tough. _
used to make it talk. So tough, it's tough. _

Fill 1 on 2nd verse

Fill 1 C 8va. D Em

Guitar 2 with talk box

full full full full

20 (20) 15 17 0

dive w/bar

N.C. (Em)

Gi - na works the din - er all day. _

Gi - na dreams of run - ning a - way. _

continue Rhythm Fig. 1
during 2nd. verse

C5 D5 E5 C5 D5

does - n't make a dif - f'rence if we make it or not. We've got each oth - er, and

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "does - n't make a dif - f'rence if we make it or not. We've got each oth - er, and". The guitar line is in treble clef and features a series of chords: C5, D5, E5, C5, and D5. The guitar line includes a 10-fret marker.

E5 D5 C5 D5

that's a lot for ____ love." ____ We'll give it a shot.

The second system of music continues the vocal line and guitar line. The vocal line lyrics are "that's a lot for ____ love." ____ We'll give it a shot.". The guitar line features chords E5, D5, C5, and D5. The guitar line includes a 10-fret marker.

Chorus

E5 C5 D5 G5 C5

Wo, ____ we're half - way there. ____ Wo, ____ liv -

The chorus section begins with the vocal line and guitar line. The vocal line lyrics are "Wo, ____ we're half - way there. ____ Wo, ____ liv -". The guitar line features chords E5, C5, D5, G5, and C5. The guitar line includes a 10-fret marker.

D5 E5 C5 D5

in' on a prayer. ____ Take my ____ hand, ____ we'll make it, I swear. ____

The continuation of the chorus features the vocal line and guitar line. The vocal line lyrics are "in' on a prayer. ____ Take my ____ hand, ____ we'll make it, I swear. ____". The guitar line features chords D5, E5, C5, and D5. The guitar line includes a 10-fret marker.

G5 C5 D5 Csus2

Wo, _____ liv - in' on a prayer. _____ Liv - in' on _____ a prayer. _____

P.M. 4

5 3 3 3 7 5

Solo
Guitar 1 E5 C5 D5
Guitar 2 (with talk box) G5 C5 Dsus4 D5

P.H. full 12 14 15 15 12 13 15 15 15 (15) 15 (15)

sounding pitch: C# D# C#

E5 C5 D5 G5 C5 E5

1/2 full full

9 12 12 13 14 12 11 (11) 12 12 12 14 15 15 12 13 12 12 15 15 15

C5 D5 E5 D5

Ooh, _____ we've got to hold _____ on, _____ read - y or _____ not. You

P.M. 4 P.M. 4

9 9 9 9 9 9 9 9 5 7 5 5 7 7 9 7

8va. (Guitar 2 out)

full 14 16 15 17 15 17 15 17 17

C5 D5 G5 E♭5

live for the fight when that's all that you've got. Wo, _____ we're

F5 B♭5 E♭5 F5

half - way there. _____ Wo, _____ liv - in' on a prayer. _____

G5 E♭5 F5

Take my hand, _____ and we'll make it, I swear. _____

B♭5 E♭5 F5

Wo, _____ liv - in' on a prayer. _____

Social Disease

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Moderate Rock ♩ = 126

Guitar 1
with wah-wah (play one octave lower than written)

8va P.H. E (N.C.) 8va P.H.

dive w/bar -41/2 P.H.

T
A
B

0 (0) 2 7 5 4 2 2

pitch: B D

8va

(2) 12 12 9 7 3 2 2 5 4 2 2 2 5 4 2 3 0 6 7

G5

(6) 6 4 2 2 6 6 4 2 2 7 6 4 2 2 6 4 2 2 5

(7) 7 5 4 2 7 7 5 4 2 3 7 7 5 4 2 2 5

A5 E5 Verse E6 E7 E5 E6 E7 E

1. You can read ____ it in the pa - pers, in some plac -
you can find ____ it, try to run, _

(5) 2 2 0 4 0 5 2 4 0 5 3 2 0

(3) 0 0 0 0 0 0 0 0 0 0 0 0 0

E6 E7 E5 E6 E5 E7 G5 G6 G5 G6 A5

- es it comes in thir - ty two fla - vors, but you would- n't tell no one your fav -
 but you're al - ways be - hind it. So you play hide and seek like a blind

E (N.C.) E

- 'rite if you could. From the White
 kid 'til your caught. Spoken: (Yeah, you're caught.) So you say

Fill 1 on 2nd verse

P.H. 8va. P.H. 8va. 1/2

P.H. P.H.

sounding pitch: B sounding pitch: D

E6 E7(N.C.) E E6 E7(N.C.) E E6 E7(N.C.) E

House to the al - leys, from the Pres - i - dent down to
 hey, that you had some, but they took it and held it for

Fill 1 (Guitar 2)

8va (for harm. only)

full P.H. 1/2

sounding pitches: C B B F F# B

E6 E7(N.C.) G5 G6 G5 A5

Long Tall Sal - ly, can't live with it, but you'll die with - out ____
 ran - som. Were ____ they tall, ____ dark, ____ skin - ny, or hand -

(1 2 2 0) 0 0 0 5 3 2 5 3 3 3 3 5 2 0

E (N.C.) A5

____ it. Yes, you would. ____ Se - no -
 some? You won't ____ talk. So you

Fill 2 on 2nd verse

8va P.H. 8va P.H.

P.H. P.H.

(2 0) 3 0 2 3 0 2 2 5 4 2 2 5 4 2 3 4 0

sounding pitch: B B

Pre-chorus G5 E (N.C.)

ri - ta's in the kitch - en, she's a fist - ful of dy - na - mite. ____
 tel - e - phone your doc - tor, just to see what ____ pill to take. ____
 high grade oc - tane, she could run a bul - let train on ____

8va

(2 0) 3 0 3 0 0 3 3 3 3 3 3 3 3 4 2

sounding pitch: E

Fill 2 (Guitar 2)

N.H. w/bar rapidly shake bar

+2 +3 +4 1/2 +4 1/2 +6 +6

5 (5) -4 1/2 -5 1/2 -5 1/2 -7 -6 -2 1/2

A5

— You call — 9 1 1, — but you
 — You know there's no pre - scrip - tion gon - na
 thir - ty eight dou - ble d's. Now you know — for sure — you

Fill 3 on 2nd verse

8va. P.H. P.H.

(2) 2 5 4 2 2 2 5 4 2 3 4 2 2 3 0 0 3

sounding pitch: D

G5 B5 E5

can't stop the fun to - night. — It's al - right. —
 wipe this one a - way. — Ow. — You can't —
 know the cure — to make an - y blind — man see. —

dive bar -2 P.S. P.S. P.S.

3 3 3 0 4 3 3 3 3 0 2

Chorus E6 E5 E7 E5 E6 E5 E7 E E6 E7(N.C.)

— start a fire with - out a spark, — but there's some - thing that I — guar - an —

8va P.H.

(2) 2 4 2 5 2 2 4 2 5 3 2 2 0 4 0 5 2

sounding pitch: B

Fill 3 (Guitar 2)

Rapidly shake and depress w/bar

Rapidly shake and depress w/bar

T 4 5 0 4 5 0 4 5 0 4 5 0

A 1 2 0 1 2 0 1 2 0 1 2 0

B

E5 E6 E5 E7 E5

tee. You can't hide when in -

(2) 2 5 4 2 3 2 0 2 0 0 6 5 0 2 0

E6 E5 E7 G5 D5 E (N.C.)

fec - tion starts, be - cause love is a so - cial dis - ease.

8va P.H. P.H.

(2) 2 0 4 2 0 5 0 0 2 5 3 (5) 5 3 5 7 5 7 5 2

sounding pitch: D

To Coda 1. G5 D5

Love is a so - cial dis - ease,

8va P.H. P.H. tr

(2) 2 5 4 2 5 3 7 5 0 2

sounding pitch: F#

E5

mm. mm. 2. Where you look

w/bar scoop dive w/bar -1 1/2

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

2. D5 E (N.C.) G5 D5

is a so - cial dis - ease. Love is a so - cial dis -

8va P.H. 8va P.H. tr

P.H. P.H. tr

(2) 7 2 2 5 4 2 5 7 0 2

sounding pitches: D F#

A5

ease. (Spoken: Let the boys show ya babe.

w/bar scoop dive bar

-2 1/2

Guitar 2

Solo

dive w/bar

14 14 14 14 12 12 12 12 10 10 10 10 0 0 0 0 7 7 7 7 5 5 5 5 14 14 14 14 12 12 12 12 11 11 11 11 9 9 9 9 7 7 7 7 5 5 5 5 2 0

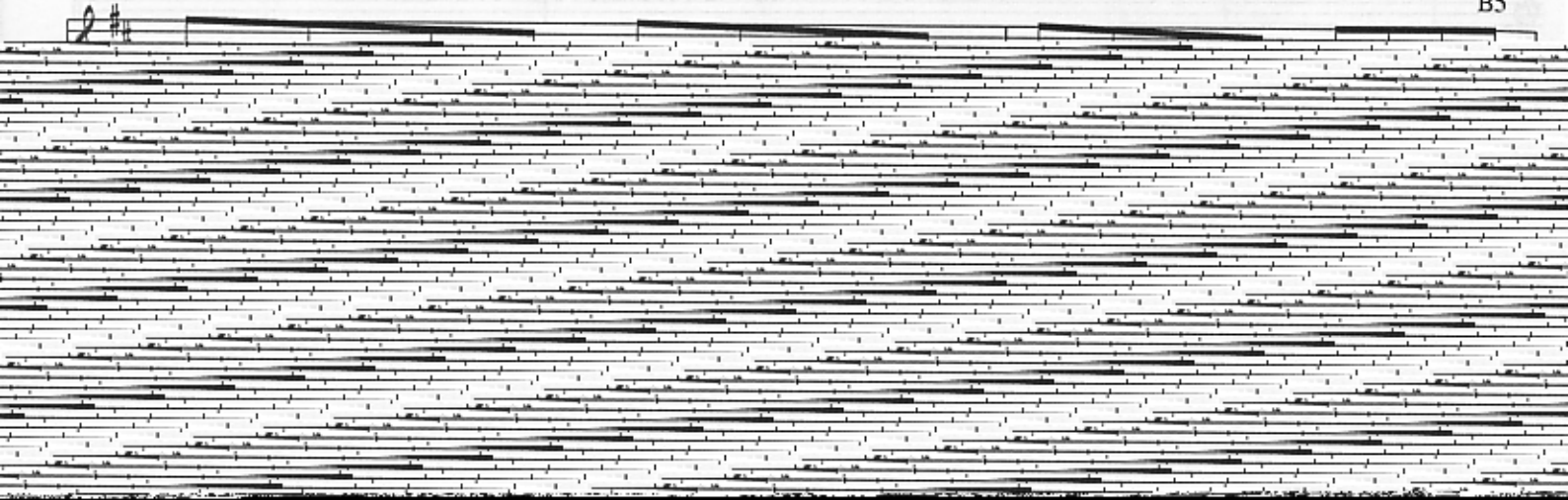
Musical score for guitar, consisting of two systems. Each system includes a standard musical staff and a corresponding fretboard diagram below it.

System 1: The musical staff shows a sequence of notes, including a final note marked "dive w/bar". The fretboard diagram below it shows fingerings: (2) 0, 2 0, 3 4, 2 0, 2 0, 3 4, 2 0, 2 0, 3 4, 0.

System 2: The musical staff shows a sequence of notes, including a final note marked "P.H. full". The fretboard diagram below it shows fingerings: (0) 4 0, 4 2, 5 2, 4 2, 4 0, 2 3, 5 2, 4 2, 2 2, 2 2, 2 2, 4 0, 0 7.

sounding pitch: D E

B5



Coda

is a so - cial dis - ease, mm, mm.

Fill 4

8va

P.H.

P.H.

(5) 7 2 7 5 4 2 2

sounding pitch: B

E5 E6 E7 E5 E6 E5 E7 E5

You can't start a fire with - out a spark, but there's some -

(2) 2 5 4 2 3 2 0 4 2 5 2 0 4 2 5 3 2 2 0

E6 E5 E7 E5 E6 E5 E7 E5

- thing that I guar - an - tee. You can't hide when in -

8va

P.H.

P.H.

(2) 0 4 2 5 2 2 5 4 2 3 2 0 0 4 2 5 2 0

sounding pitch: D

Fill 4 (Guitar 2)

8va

full

full

full

3

17 17 17 (17) 15 17 17 15 16 17 15 16 15 14 12 14 12 14 (14)

E6 E5 E7

G5

D5

E (N.C.)

G5

fec - tion starts, _ be - cause love _ is a so - cial dis - ease. _

Love _

 δva

P.H.

P.H.

sounding A
pitch:

D5

E (N.C.)

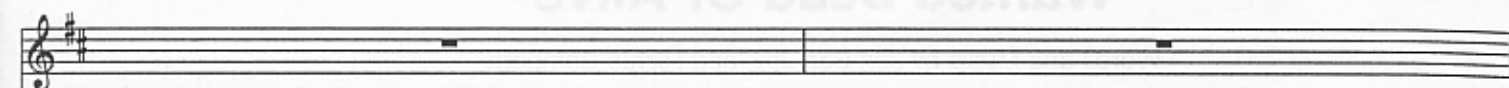
G5

Gtr. 2

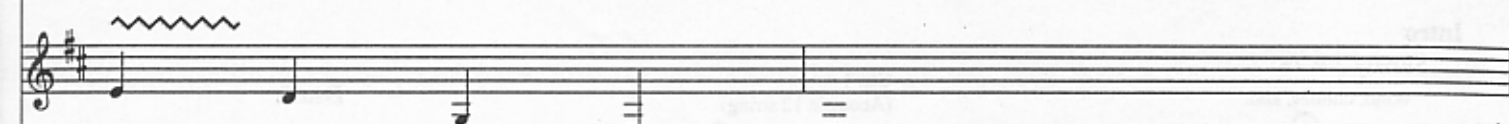
dip bar
-1/2

19 16 19 16 19 16 19 16 19 16 18 15 18 16 19 16 19 16 19 16 19 16 19

Wanted Dead Or Alive



spoken: You're right, nothing a shot can't cure.



Wanted Dead Or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Slowly ♩ = 74

Wind, chimes, kbd.

Gtr. 1
(Acoustic 12 string)

Dsus2

N.H. -----4

Intro musical notation for guitar 1 (Acoustic 12 string) and bass. The notation shows a 4/4 time signature and a key signature of one flat. The guitar part starts with a Dsus2 chord and a melodic line. The bass part is shown with fret numbers 7, 12, and 12.

First system of musical notation for guitar 1 (Acoustic 12 string) and bass. The notation shows a 4/4 time signature and a key signature of one flat. The guitar part continues with a melodic line. The bass part is shown with fret numbers 13, 12, 10, 8, 5, 3, and 1.

Second system of musical notation for guitar 1 (Acoustic 12 string) and bass. The notation shows a 4/4 time signature and a key signature of one flat. The guitar part continues with a melodic line. The bass part is shown with fret numbers 13, 12, 10, 8, 5, 3, and 1.

Verse
 D5
 Guitar 2 on 3rd verse

F D C5 Cadd9 G5 G

1. It's all the same, _ on - ly the names _ will change. _
 times I sleep, _ some - times it's not _ for days. _ The
 walk these streets, _ a load - ed six string on my back. I

Rhythm figure 1

C5 Cadd9 G5 G F5 F D D5/A

Ev - 'ry day _ it seems we're wast - ing a - way. _ An -
 peo - ple I meet al - ways go their sep - 'rate ways. Some -
 play for keeps, _ 'cause I might not make it back. I've been

Fill 4 on 2nd verse Fill 2 on 1st verse

Fill 4 Guitar 1 (12-string) replaces original riff 3

Fill 2 Guitar 3 w/dist.

vol. swell full

D5 C5 G5
Cadd9 G

oth - er place, _ where the fac - es are _ so cold. I'd
times you tell _ the day by the bot - tle that _ you drink. And
ev - 'ry - where, _ still I'm stand - ing tall. I've

C5 G5 F5 D5/A
Cadd9 G F D

drive all night _ just to get back _ home. _ I'm a
times when you're a - lone, all you do is think.
seen a mil - lion fac - es, and I've rocked them all. _

Fill 6 (on 3rd verse)

Fill 6 Guitar 3

full p

T 10 10 10 10 10 10 13 10 10 12 10
A
B

Chorus

C5 G5 F5 D5/A

C G F D

cow - boy, on a steel _ horse _ I ride. I'm

Fill 5 (on 2nd chorus)

Rhythm fig. 2

C5 G5 C5 D5 F5 D5

C G G D

want - ed, (want - ed, ____) dead or a - live. ____ (on 3rd chorus) 'Cause I'm a

To Coda

Fill 5 Guitar 3 w/dist.

full

full

1/4 1/4 dive w/bar 1/4 1/4

C (G 2nd time D)

Want - ed, (want - ed, _____) dead or a - live. _____

Fill 3 on 1st chorus

1. 2. Some -

Fill 3 Guitar 3 w/dist.

C5 G5 C5 G5

8va. P.H. 8va. P.H. P.M.

5 3 5 3 5 3 5 (5) 3 10 12 12 13 12 13 12 13 (12) 10 0

sounding pitch: D E C sounding pitch: F

F5 D5 Chorus C5 G5 F5 D5

Oh I'm a cow - boy, on a steel _ horse _ I ride. I'm

(Guitar 1 plays rhythm fig. 2 from chorus)

Coda

♯ C5 G5 F5 D5

cow - boy. I got the night on my side. I'm

(Guitar 1 continue plays rhythm fig. 2 from chorus)

Guitar 2 Fill 7

C5 G5 D5

want - ed, want - ed, dead or a - live, dead or a -

C5 G5 D5

live, dead or a - live, dead or a - live. I still

Fill 7 Guitar 3 8va full

T A B

C5 G5 D5

ride, I still ride, dead or a - live,

G5 D5 G5

dead or a - live, dead or a - live, dead or a - live,

D5

dead or a - live.

Guitar 1

Guitar 2 out


ritard

D

Words and Music by Jon Bon Jovi and Richie Sambora

A (N.C.)

P.M. on 'A' string only

tr  Repeat 3 times
5

The musical score for 'The Ballad of the Flying Saucer' is presented in two systems. The top system features a vocal line for the Soprano (Sva.) and a guitar line for the Neck Harmonica (N.H.). The vocal line begins with a melodic phrase in G5, marked 'loco', and then moves to D5. The guitar line provides a rhythmic accompaniment with chords and single notes. The bottom system continues the vocal and guitar parts, with the vocal line marked 'dive w/ bar' and the guitar line showing a sequence of notes and rests. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

A.H.

Sounding
pitch: C

Verse

G5 D5 A (N.C.)

1. You, _____

you got a nas - ty rep - u -
I've been out on the

P.H.

Sounding
pitch: C₂

Copyright © 1986 PRI Music, Inc. and Bon Jovi Publishing
(3500 West Olive Avenue, Suite 200, Burbank, CA 91505)
International Copyright Secured All Rights Reserved

G5 D5 A (N.C.)

ta - tion. We're in a stick - y sit - u - a - tion. _____
front line, where you'll go down if you waste time. _____

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 A5

It's down to me and you. _____ So tell me, is it true? _____
They'll walk all o - ver you. _____ But I, _____

tr 5

P.H. ~~~~~

7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

sounding C \sharp
pitch:

D (N.C.)

_____ They say there ain't no - bod - y bet - ter.
_____ I ain't here look - ing for sur - ren - der.

tr 5

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 D5 A (N.C.)

Well, now _____ that we're to - geth - er, show me what you can do. _____
I'll raise the flag if you'll de - fend _____ her. It's up to you. _____

dive w/bar

tr 5

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 5 0 0 0 0 4 5 4 5 4

Pre - chorus

G5

D/F#

G5

You're

un - der the gun,

out on

the run,

gon - na set the night on fire.

Out on the run,

un - der the gun,

play - in' to win.

Chorus

2nd time

G5

D5

A (N.C.)

You got - ta raise

your hands

when you want to

let it go.

Raise

your

tr

1.

G5 D5

2. 1, _

tr 5

2. A (N.C.) G5 D/F# G5 D5 A (N.C.)

Wo, wo, raise your _ hands.

3

Solo F#5

Al - right, let's go!

tr 3

8va... (8) dive bar -1 1/2 loco 3

over dub harmony with Guitar

shake w/bar

(21) 22

G5 A5

w/bar scoop dive w/bar

[illegible][illegible]

sounding G
pitch:

A5
8va

F#5
(echo off)

loco

full
20 (20) 17

full
20 17 20 (20) 17

full
19 17 19 (19) 17

full
19 17 14 (14) 12

14 12 11

0 2 3 0 2 4 0 2 4 0 2 4/6

[illegible]

A (N.C.)

hands. _____

tr 5

8va. ---

Guitar 2 out

(5)

Raise your _____ hands. _____

tr 5

G5 D5
D. S. al Coda

Raise your _____

8va. ---

loco

dip bar

N.H. ---

- 1 1/2

Coda

G5 D5 A (N.C.)

Raise your _____ hands. New York! _____

P.H. ~~~~~

sounding pitch: C#

Raise your _____ hands. De - troit! _____

tr ~~~~~ 5

7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 A5 D (N.C.)

Raise your hands, van - con - ver!

P.H. ~~~~~

sounding pitch: C#

A (N.C.)

Raise your _____ hands. And Lon - don! Raise your

tr ~~~~~ 5

P.H. ~~~~~

sounding pitch: C#

Repeat and fade
G5 D5

Without Love

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Moderately ♩ = 110

Gtr. 1

N.C. (D)

(Bm)

P.S.

P.M.-----4

8va. P.H. P.H. (D) A5

P.H. P.H. P.M.-----4

Sounding pitches: B C#

Verse

N.C. (D)

1. She was - n't young, but still a child. _____

2. I saw a man down on lone - ly street. _____

P.M.-----4

(Bm)

(D)

There was still in - no - cence in paint - ed smiles. _
A bro - ken man who looked like me. _

She called to me as I
And no one knows the

P.M. 4

P.M. 4

(Bm)

passed her by. _
pain that he's been liv - ing.

The la - dy of the night looked in my _ eyes, _ she said:
He lost his love, and still has - n't for - giv - en, he said: }

P.M. 4

Pre-chorus

A5

B5

C5

"I been through some chang - es, _

but one _ thing al - ways

P.S.

G5

Chorus

N.C. (D)

(Bm)

stays the same. _ With-out love, _

there's noth - ing with - out love, _

and

P.M. 4

P.M. 4

G5(add9) D/A A

noth - ing else can get ya thru the night. _ 'Cause noth - ing else _ feels right with-out

8va -----

P.H. ----- 4

shake w/bar

let ring ----- 4

shake w/bar

(3)
(4)
(4)

2 5 2 4

2 2 5 (5)

3 2 4 2

Sounding pitch: B F# D

1. N.C. (D) B5 A5 2. 3. N.C. (D)

love." _ Wo. _ love. _ There's noth - ing with - out

P.M. ----- 4

P.M. ----- 4

5 6 7 7

4 2 0

0 5 6 0 0 7

2 2 2 2 4

(Bm) D/G To Coda

love. _ Noth - ing else but love can burn _ as bright, _ 'cause

8va -----

P.M. ----- 4

P.H. ----- 4

shake w/bar

let ring ----- 4

shake w/bar

4 3 4

4 2 5 2 4

2 2 5 (5)

Sounding pitches: B F# B

A5 N.C. (Bm) BM A5

noth - ing would mean noth-ing _ with-out love." _ Wo. _

P.M. ----- 4

4 4 4

2 2 2 4

3 4 4 2

0 0

12

Guitar Solo

B5

G5

Gtr. 1

Gtr. 2

B5

E5

G5

8va.....

Bridge

N.C. (D)

(Bm)

I see my life, some things I took for grant - ed. Love's passed me by, so

8va.....

Gtr. 2 out

G5

man-y se-cond chanc - es.

I was a - fraid,

I won't be

a - fraid no

Gtr. 1

P.M.....

A5

D. S. al Coda

Coda

D/A

A5

more, _____ no. _____ With-out

noth - ing would be noth - ing with-out

N.C. (D)

(Bm)

love. _____ There's noth - ing with - out love, _____ and

noth - ing with - out love. _____ Noth - ing with - out _____

Sounding pitch: A \sharp B F \sharp B

Begin fade

(Bm)

(D)

Fade out

love. _____ Mm. _____

Sounding pitch: D F \sharp B A \sharp

I'd Die For You

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Moderate Rock Beat ♩ = 132

Gr. 1 A5 F5 G5 C G/B

T A B

0 2 3 1 3 5 3 5 2 0 4 2

Rhythm Fig. 1

N.C. (Am)

(F) (G) (E)

0 2 3 1 3 5 3 5 2 0 4 2

(Am) (F) (G) C G/B

1. If

8va. P.H. P.H.

0 2 3 1 3 5 3 5 2 0 4 2

Sounding pitch: F#

Verse

A5

F5

you could see in - side my heart, then you would un - der - stand. I'd

might not be a sav - ior, and I'll nev - er be a king. I

Gr. 1 1st Verse

* Note: Keyboard part adapted for guitar

Gr. 1 2nd Verse

2 2 2 2

0 0 0 0

x 17 1

G5

E5

nev - er mean _ to hurt _ you ba - by, I'm not that kind _ of man. _
might not send _ you ros - es or buy you dia - mond rings. _

P.M. 4

P.S.

P

A5

I might not say _ I'm sor - ry, yeah, I
But, if I _ could see _ in - side _ you, may - be I'd

8va.

N.H.

loco

dive
w/bar

P.M. 4

P.M. 4

F

G

might talk tough _ some - times. _
know just who _ we are. _

And I might for - get _ the
'Cause our love is like _ a hun -

P.M. 4

P.M. 4

P.M. 4

E5

lit - tle things, or keep you hang - ing on the line. In a
ger, with - out it we would starve. P.S.

P.M. N.H. dive w/bar -2 1/2

Pre-chorus

F5 A5 G5 F5 C5 G5

world that don't know Ro - me - o and Ju - li - et, boy meets girl, and prom - is - es we can't for - get, (Can't for -
get.) we are cast from E - den's gate with no re - grets, in - to the fire we cry. I'd (Cry.)

F5 A5 G5 F5 E5

Fill 1 (on 2nd Pre-chorus)

Fill 1 Gtr. 1
(Replaces original Fill)

N.H. dive w/bar

T 12
A 12
B

Chorus

N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, I'd do an - y - thing. I'd lie for you, you

(Am)

(F)

G5

C

G/B

know it's true, ba - by, I'd die for you. I'd

N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, if it came right down to me and you. You

(Am)

(F)

G5

To Coda

1. C F5/C G/B

know it's true, ba - by I'd die for you.

2. I

Sounding pitch: F#

(E)

8va.

(Am)

The musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef staff with a melody. It begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). The melody continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bottom staff is a guitar accompaniment staff showing fret numbers. The first measure has fret numbers 19, 17, 19, 17, 19. The second measure has 17, 17, 20, 17, 19. The third measure has 17, 17, 20, 17, 19. The fourth measure has 17, 17, 20, 17, 19. The fifth measure has 17, 17, 20, 17, 19. The sixth measure has 17, 17, 20, 17, 19. The seventh measure has 17, 17, 20, 17, 19. The eighth measure has 17, 17, 20, 17, 19. The ninth measure has 17, 17, 20, 17, 19. The tenth measure has 17, 17, 20, 17, 19. The eleventh measure has 17, 17, 20, 17, 19. The twelfth measure has 17, 17, 20, 17, 19. The thirteenth measure has 17, 17, 20, 17, 19. The fourteenth measure has 17, 17, 20, 17, 19. The fifteenth measure has 17, 17, 20, 17, 19. The sixteenth measure has 17, 17, 20, 17, 19. The seventeenth measure has 17, 17, 20, 17, 19. The eighteenth measure has 17, 17, 20, 17, 19. The nineteenth measure has 17, 17, 20, 17, 19. The twentieth measure has 17, 17, 20, 17, 19. The twenty-first measure has 17, 17, 20, 17, 19. The twenty-second measure has 17, 17, 20, 17, 19. The twenty-third measure has 17, 17, 20, 17, 19. The twenty-fourth measure has 17, 17, 20, 17, 19. The twenty-fifth measure has 17, 17, 20, 17, 19. The twenty-sixth measure has 17, 17, 20, 17, 19. The twenty-seventh measure has 17, 17, 20, 17, 19. The twenty-eighth measure has 17, 17, 20, 17, 19. The twenty-ninth measure has 17, 17, 20, 17, 19. The thirtieth measure has 17, 17, 20, 17, 19. The thirty-first measure has 17, 17, 20, 17, 19. The thirty-second measure has 17, 17, 20, 17, 19. The thirty-third measure has 17, 17, 20, 17, 19. The thirty-fourth measure has 17, 17, 20, 17, 19. The thirty-fifth measure has 17, 17, 20, 17, 19. The thirty-sixth measure has 17, 17, 20, 17, 19. The thirty-seventh measure has 17, 17, 20, 17, 19. The thirty-eighth measure has 17, 17, 20, 17, 19. The thirty-ninth measure has 17, 17, 20, 17, 19. The fortieth measure has 17, 17, 20, 17, 19. The forty-first measure has 17, 17, 20, 17, 19. The forty-second measure has 17, 17, 20, 17, 19. The forty-third measure has 17, 17, 20, 17, 19. The forty-fourth measure has 17, 17, 20, 17, 19. The forty-fifth measure has 17, 17, 20, 17, 19. The forty-sixth measure has 17, 17, 20, 17, 19. The forty-seventh measure has 17, 17, 20, 17, 19. The forty-eighth measure has 17, 17, 20, 17, 19. The forty-ninth measure has 17, 17, 20, 17, 19. The fiftieth measure has 17, 17, 20, 17, 19. The fifty-first measure has 17, 17, 20, 17, 19. The fifty-second measure has 17, 17, 20, 17, 19. The fifty-third measure has 17, 17, 20, 17, 19. The fifty-fourth measure has 17, 17, 20, 17, 19. The fifty-fifth measure has 17, 17, 20, 17, 19. The fifty-sixth measure has 17, 17, 20, 17, 19. The fifty-seventh measure has 17, 17, 20, 17, 19. The fifty-eighth measure has 17, 17, 20, 17, 19. The fifty-ninth measure has 17, 17, 20, 17, 19. The sixtieth measure has 17, 17, 20, 17, 19. The sixty-first measure has 17, 17, 20, 17, 19. The sixty-second measure has 17, 17, 20, 17, 19. The sixty-third measure has 17, 17, 20, 17, 19. The sixty-fourth measure has 17, 17, 20, 17, 19. The sixty-fifth measure has 17, 17, 20, 17, 19. The sixty-sixth measure has 17, 17, 20, 17, 19. The sixty-seventh measure has 17, 17, 20, 17, 19. The sixty-eighth measure has 17, 17, 20, 17, 19. The sixty-ninth measure has 17, 17, 20, 17, 19. The seventieth measure has 17, 17, 20, 17, 19. The seventy-first measure has 17, 17, 20, 17, 19. The seventy-second measure has 17, 17, 20, 17, 19. The seventy-third measure has 17, 17, 20, 17, 19. The seventy-fourth measure has 17, 17, 20, 17, 19. The seventy-fifth measure has 17, 17, 20, 17, 19. The seventy-sixth measure has 17, 17, 20, 17, 19. The seventy-seventh measure has 17, 17, 20, 17, 19. The seventy-eighth measure has 17, 17, 20, 17, 19. The seventy-ninth measure has 17, 17, 20, 17, 19. The eightieth measure has 17, 17, 20, 17, 19. The eighty-first measure has 17, 17, 20, 17, 19. The eighty-second measure has 17, 17, 20, 17, 19. The eighty-third measure has 17, 17, 20, 17, 19. The eighty-fourth measure has 17, 17, 20, 17, 19. The eighty-fifth measure has 17, 17, 20, 17, 19. The eighty-sixth measure has 17, 17, 20, 17, 19. The eighty-seventh measure has 17, 17, 20, 17, 19. The eighty-eighth measure has 17, 17, 20, 17, 19. The eighty-ninth measure has 17, 17, 20, 17, 19. The ninetieth measure has 17, 17, 20, 17, 19. The ninety-first measure has 17, 17, 20, 17, 19. The ninety-second measure has 17, 17, 20, 17, 19. The ninety-third measure has 17, 17, 20, 17, 19. The ninety-fourth measure has 17, 17, 20, 17, 19. The ninety-fifth measure has 17, 17, 20, 17, 19. The ninety-sixth measure has 17, 17, 20, 17, 19. The ninety-seventh measure has 17, 17, 20, 17, 19. The ninety-eighth measure has 17, 17, 20, 17, 19. The ninety-ninth measure has 17, 17, 20, 17, 19. The hundredth measure has 17, 17, 20, 17, 19.

(F)

D5

E5

F5

G5

Gtr. 1

8va. *loco* P.H. *I'd* (Gr. 2 out) *full* *P.M.* *full* *P.H.* *full* *P.M.* *full*

20 17 20 17 19 17 19 17 (17) 19 17 5 9 5/7 5 7 7 (7) (7) 12 10 12/14 12 14 15 (15)

Sounding pitch: F# G

A5 F5 G5 E5

die for you, __ I'd cry for you, __ I'd do an - y - thing. _ I'd lie ____ for you, __ you

Gtr. 1

2 2 2 2
0 0 0 0

3
1

5 5 5 5
3 3 3 3

2
0

A5 F5 G5 *D. S. al Coda*

know _ it's true, _ ba - by, I'd die for you. *8va.* *I'd*

N.H.

P.M. *3* *shake w/bar*

N.H.

2 2 2 2 3 5 5 5 5 5 5 5 5 5 7 7 5 5 (5)

0 0 0 0 1 3 3 3 3 3 3 3 3 3 7 7 5 5

D. S. al Coda

Coda

N.C. (Am)

(F)

(Vocal harmony on repeat only)

Ah, _____

ah, _____

15ma ----

P.H.

P.H.

Sounding pitch: B

(G)

(E)

(Am)

ah.

Ba - by

it's on - ly

for _____

you, _____

8va ----

P.H.

P.H.

Sounding pitch: D \sharp

(F)

1. G5

G

on -

ly _____

for _____

you.

2. D5

E5

E5

G5

A5

you. _____

catches feedback

lightly shake w/bar

dive w/bar

Never Say Goodbye

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Slow Rock ballad ♩ = 69

Chords: A5, A5, C#5(min)*, D, Dm

Gtr. 1 w/dist. full 1/2

Gtr. 2 w/dist.

TAB notation for Gtr. 1 and Gtr. 2.

* Note: keyboard implies minor

Verse

Chords: A, Asus, A, C#m7

1. As I sit in this smok - y room, the night a - bout to end,
2. Re - mem - ber days of skip - ping school, rac - ing cars and be - ing cool,

Play rhythm Fig. 1 on 2nd verse two times replacing original gtr. 3

Gtr. 3 clean (Gtr. 2 out)

TAB notation for Verse and Rhythm Fig. 1.

Rhythm Fig. 1 Gtr. 3 clean (keyboard part adapted for guitar)

Chords: Asus2, C#m7, Gmaj6, Dsus2

strum simile

TAB notation for Rhythm Fig. 1.

G D/F#

I pass my time with stran - gers, but this bot - tle's my on - ly friend.
six pack and a ra - di - o, we did - n't need_ no place to go.

A Asus A C#m7

Re - mem - ber when we used to park_ on But - ler Street out in the dark?_
Re - mem - ber at the prom that night,_ you and me, we had a fight,_ but the

G D5

Re - mem - ber when we lost_ the keys_ and you lost more than that_ in my back seat,_ be - lieve it.
band, they played our fa - vor - ite song, and I held you in my arms_ so strong._ We

Guitar 3 out

Re - mem - ber when we used to talk a - bout bust - ing out, we'd break their hearts. To -
 danced so close, we danced so slow, and I swore I'd nev - er let you go.
 guess you'd say we used to talk a - bout bust - ing out, we'd break their hearts.

Fill 2 on 2nd verse and D.S.
 replaces next two bars
 Fill 3 on D.S.

Gtr. 2 w/dist. shake w/bar

G5 D/F# G D/F#

geth - er for - ev - er. Nev - er

Fill 1

Fill 2 Gtr. 2

A5 C#5

T A B

2 0 6 4

Fill 3 Gtr. 4 (from end of solo)

8va

17

T A B

Fill 1 Gtr. 3 clean

T A B

5 4 3 4 2 0 5 4 3 4 0 2 3

Chorus

A5 C#5 D
 say good - bye, _ nev - er say good - bye. _ You and me _ and my _ old friends, _
 full 1/2
 Gtr. 4 5 7 7 (7) 5 7 9 9 9 7 10
 Gtr. 2 6 6 7 7 5

Dm A5 C#5
 hop - ing it _ would nev - er end. _ Say good - bye, _ nev - er say good - bye. _
 full
 10 9 7 10 5 7 7 (7) 5 7 9
 6 7 7 5 2 2 6 6 4

D To Coda ♪ Dm
 Hold - in' on, _ we've got to try, _ hold - in' on _ to nev - er say good - bye. _
 1/2
 9 9 7 10 10 9 7 10
 7 7 7 5 6 7 7 5

1. A5 C#5 D Dm

Gtr. 4

Gtr. 2

full

1/2

2. Guitar solo

Gtr. 2 A5 C#5

Gtr. 4

P.H. full

full

sounding pitch: B C# B

D5 F5 G5

1/2

1/2

A5 C#5

hit w/bar so it vibrates fast

full

full

full

D5 F5 G5 *D.S. al Coda*

Ooo, _____ I

8va

1/2 1/2

21 (21) (21) 17 13 15 13 15 17 13 15 13 15 13 17 13 15 13 15 13 17 15 17 15 17 15 17 15 17 15 17 15

Coda Dm A5

hold - ing on _____ to nev - er say _____ good - bye _____ ey - ye. _____

10 9 7 10 5 7 7 (7)

full

C#5 D Dm

Yeah, _____ yeah.

1/2

5 7 9 9 7 10 10 9 7 10

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in eighth notes. Below the treble staff is a bass staff with fingerings indicated by numbers 0, 6, 7, and 0. The second system continues the melody in the treble staff and the bass staff. The third system shows the end of the piece with a double bar line and repeat signs. The bass staff in the third system has a fingering of (2, 2, 0) in parentheses.

Wild In The Streets

Words and Music by Jon Bon Jovi

Intro

Fast Rock beat ♩ = 163

Gr. 1 A5

Verse

Asus2

1. Jo - ey comes from a sa - cred part of town
boy's bri - gade had a date with the girl next door.

let ring

where some - times you talk so tough, your feet don't touch the ground. _
 You know it made her dad - dy cra - zy, it on - ly made her want him

lightly shake w/bar

more. _

And the side - walk sol - diers
 But they weren't look - in' for trou - ble, that

F#m7add11 Asus2

sing their mid - night blues, _ while the
 boy did - n't _ want to fight, not to - night. So she

old men re - cite their sto - ry lines _ 'bout "when I was young _ like
 head - ed out through her bath - room win - dow, what her dad - dy did - n't know was gon - na

F#madd11 F#m7add11

Pre-chorus

you," they say: Bkgd: (Oh yeah, _) we were cruis - ing to the back - beat.
 be al - right, she say: (Oh yeah, _) We're cruis - ing to the back - beat.

A5 D5

14

A5 D5 A5 D5

Bkgd: (Oh yeah, _) mak - ing love _

E5

in the back seats. And, ooh, _ we were

P.S.

Chorus

A5 Asus2

wild, _ wild in _ the streets.

let ring

D5

Bsus4

Wild, _____ wild in _____ the streets. We were _____

P.M. --- 4

P.M. --- 4

let ring

1. (B5)

2., 3. A5

2. A mem - ber of the wild, _____

lightly shake w/bar

P.M. --- 4

Asus2

D5

wild in _____ the streets. Wild, _____

let ring

P.M. --- 4

Bsus4

To Coda ♯ (B5)

wild in _____ the streets. Rock me! (Gtr. 1 out)

P.M. --- 4

Gtr. 2

Gtr. 2

(D)

8va.

The second system of the musical score continues the melody in the treble clef and the accompaniment in the bass clef. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line features a steady eighth-note accompaniment. The system concludes with a double bar line.

(Bm)

loco

[illegible]

(A)

(A)

Musical score for Example 6-10, Part A. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, some beamed together. There are wavy lines above certain notes indicating vibrato or tremolo. Below the staff, there are two rows of rhythmic notation. The first row shows groups of notes with stems and flags, some marked with 'x'. The second row shows numerical values (12, 14) and 'x' marks.

The first system of musical notation for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in G major (one sharp) and contains the melody. The guitar diagram shows the fret numbers for each note: 12, 14, 14, 14, 12, 14, 14, 14, 12, 14, 14, 14, 16, 14, 10, (16), 14, 16, 14. A 1/2 note symbol is placed above the 10th fret.

A5

here we got this code of hon - or, no - bod - y's go - ing down.

F#5

You don't walk in vain through the kid's

Fill 1

dip w/bar -1/2 -1/2 -1/2 -1/2 dip w/bar

D5

pa - rade, 'cause this is my home - town.

D.S. al Coda

Fill 1 Gtr. 2

P.S.

T 6

A 4

B

Coda

Yeah, we _ were wild in _ the streets,

A5

-p. 4th dive w/bar

swell w. volume knob

P.M. P.M.

12 14 14 14 12 14 14 14 12 14 14 14 14 14 16 16 14 16

wild in _ the streets. Wild in _ the streets,

D5

P.M. P.M.

2 2 2 0 0 0 0 0 2 2 2 0 0 0 16 16 14 16

12 14 14 14 12 14 14 14 12 14 14 14 14 14 12 14 14 14 12 14 14 14 12 14

wild in _ the streets. Wild in _ the streets,

B5 A5

P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 16 16 14 16

14 14 12 14 14 14 12 14 14 14 12 14 14 14 14 14 12 14 14 14 12 14 14 14 12 14

and we were wild in the streets. Oh, _____

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

(2/0) 0 0 0 0 0 2 0 2 0 0 0 0 0

14 14 16 14 16 12 14 14 14 12 14 14 14 12 14 14 14 14 16 14 16

wild in the streets. Oh, _____ wild in the streets. _____

P.M. - - - 4

7 7 7 0 0 0 0 4 4 4

5 5 5 16 14 16 12 14 14 14 12 14 14 14 12 14 14 14 12 14 14 14 12 14

A5

Wild. ritard (various crowd noises, clapping, yelling, whistling)

dip w/bar dip w/bar -21/2

(4) 4 4 4 2 (2) 0 0 -21/2 2 0

* note generated from feedback

lightly shake w/bar full P.S.

14 14 16 14 16 2 2 2 2 2 2 0